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AMERICAN ART NEWS.

VOL. VI. No. 22.

NEW YORK, MARCH 14, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of portraits by early English, French, German and Italian masters.

Fifth Avenue Art Galleries.—The large and varied collection of rugs and textiles formed by Mr. Benjamin Benguiat, March 14, 16 and 17.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—The annual exhibition of "The Ten."

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries.—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Japanese paintings, prints and art objects for collections.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Works by Henri Le Sidauer.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

American Art Galleries.—Rare Oriental art objects and 100 antique Chinese rugs from the collection of Yamanaka and Company, March 19, 20 and 21 at 2.30 P. M.

MR. ALTMAN'S RECEPTION.

Mr. Benjamin Altman gave a reception to a number of friends, art lovers and patrons, at his handsome Fifth Avenue residence, on Thursday evening. The guests of Mr. Altman were enthusiastic over his recent acquisitions, and especially the great Rembrandts from the Kann collection, and the remarkable example of Franz Hals, "The Jovial Company," one of the greatest of masterpieces, and which, as told elsewhere

ALTMAN HALS FROM PARIS.

(Special cable to American Art News.)

Paris, March 11.—Mr. Benjamin Altman secured the remarkable example of Franz Hals, "The Jovial Company," recently hung in his beautiful gallery in New York, from a noted private collection in this city, where it has been celebrated for over a century. It was purchased by Mr. Altman from Kleinberger & Co., the well-known art firm of this city.

[It is good proof of the wide circulation and influence of the ART NEWS that no sooner had the issue of February 29 reached Paris, bringing the exclusive news of Mr. Altman's acquisition than the cable in turn brought the news of its history and purchase, to the office here of this journal.

Both Mr. Altman and M. Kleinberger are to be congratulated upon this notable addition—the most notable in years—to the art treasures of America.—Ed.]

A STORY OF ST. GAUDENS.

The eminent and lamented sculptor, St. Gaudens, while living in Rome had a fountain in his studio, which he declared to be the source of his inspiration, and when he returned to America he missed the sound of the trickling waters. It occurred to him that a substitute for the genii in the fountain might be obtained by tying down the faucet in the lavatory and thus have a constant flow of soul inspiring aqua, a delightful accompaniment to hard work.

The arrangement worked very well and the delusion was perfect so far as sound, if not sight, was concerned. Work progressed rapidly and well with the inspiration of the genii in the faucet, and the day came when the finished work must be removed to other quarters, which removal required the assistance of the janitor. The sculptor rang the bell for that dusky person and after repeated summons receiving no reply St. Gaudens descended to the regions below, where he found the man of all work pumping away for dear life.

On St. Gaudens inquiring why he had received no reply to his summons the negro replied that he was sorry not to be able to answer, "but somehow I can't keep no watah in this here tank, Sir."

ROYALTIES VISIT MORGAN.

An Associated Press cable from London says Queen Alexandra, her sister, the Dowager Empress of Russia, and Princess Victoria, accompanied by a small suite, visited Mr. J. Pierpont Morgan's residence at Prince's Gate, March 7, and made a minute inspection of the miniatures, curios and other art treasures in Mr. Morgan's collection. Mr. Morgan was present in person.

Mr. Morgan explained the intimate history of his treasures, and Queen Alexandra and the Dowager Empress displayed keen interest in everything that they saw. The royal visitors spent in all more than an hour and a half in viewing the costly articles of vertu gathered by Mr. Morgan from all parts of the world.



"DOLLY"

By William Thorne

In Academy Exhibition

Copyrighted by Wm. Thorne

Anderson Auction Company.—A private collection of painter-etchings of the 19th century to be sold in the Howard building, 264 Fifth Avenue corner Twenty-ninth Street), March 19 and 20 at 8 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—The large and varied collection of rugs and textiles formed by Mr. Benjamin Benguiat, March 18, 19, 20 and 21 at 2.30 P. M.

Washington (D. C.)

C. G. Sloan and Company, 1407 G St.—European interior decorations from collection of E. J. La Place, of New York, March 16 and following days.

in the ART NEWS, Mr. Altman secured through M. Kleinberger from a private collection in Paris.

BRONX PARK MUSEUM.

The Bronx Society of Arts and Sciences now occupying the Lorillard Mansion, in Bronx Park, will install in it the collections which it already has or which are promised it. The society has been incorporated, and Park Commissioner Berry has prepared a lease providing that it maintain the house at its own expense for the use of the public.

IN THE ART SCHOOLS.

National Academy of Design.

With the opening of the Academy spring exhibition the catalogue has listed a number of Academy students who are well represented. A. L. Kroll has a portrait on the line and a landscape which holds its own; G. Lawrence Nelson is represented by a full-length portrait of a child and a canvas of a waterfall. Others with landscape compositions are John C. Vondrous, G. Davidson, A. Dolinsky, W. J. Quinlin.

The girls of the National Academy, on Tuesday last, gathered in their life-class and took up contributions for a treat to celebrate the event of the departure of their "co-ed" fellow-students. The coffers were well filled and a committee on sweets was sent for the good things. When they returned, solos, duets and quartets were sung and dancing followed to the music of a mandolin. The caterer sent the tins of cream but neglected the silverware, so without hesitation paint-boxes were opened and palette-knives were brought forth to answer the purpose of spoons. The affair proved a most enjoyable one and the success of the treat is due to the Misses Jessie Hinsdale, Gladys Goldstein, Amy Silbernagel, Katherine St. John Harper, Lilian Oestreicher, Jennie Morow, Alice P. Richardson and Elizabeth Zender.

Ruel P. Tolman, a student of last season at the Academy has gone to Washington, D. C., where he has taken a studio and is a member of the classes in the Corcoran Art School. Mr. Tolman has been most successful in his work and his versatility is evidenced by the wide range of his subjects, taking in portraits, landscape and architectural studies, as well as genre compositions. The Washington Times spoke of the work of this young painter in the highest of terms and bespeaking him a brilliant future.

At a meeting of the school council of the National Academy on Tuesday last, it was decided that the usual two weeks given to competition, drawings and paintings, would be abolished and the work of the year will be presented and the awards made upon the work thus submitted, excepting in the composition class, where the usual competition subject will be given. Throughout the schools the students express themselves strongly in favor of this procedure.

A business meeting was called on Wednesday night last, at the National Academy, at which the Academicians were present.

Paul Dougherty, who was lately elected an Academician, has presented one of his strong characteristic coast scenes as his diploma picture.

Art Students' League.

Kenyon Cox invited the members of his women's life class to his studio last Wednesday afternoon to view the figure he has just completed in clay for the Brooklyn Institute. It is an exact enlargement of the small one he exhibited in the Architectural League exhibition and is an extremely fine representation of Greek science.

The Taylor women's life class had a treat in their room last Wednesday noon. Miss Marjorie Collins as monitor presided and the class being quite a large one, all had a jolly time.

Miss Constance Bigelow, who is recording secretary on the board of control, returned to the League last week after a month's stay in Pinehurst. Miss Bigelow is one of the most admired and popular girls in the League and

all were glad to see her back at work. Eugene Speicher has been painting a portrait of Miss Patsy O'Keefe at odd times during the past two weeks. It is quite a striking likeness and is fresh and brilliant in color and handling. It seems almost unnecessary for Mr. Speicher to study any longer and his friends all hope he will secure a studio very soon and paint by himself.

The result of the February concours is as follows. In the miniature class, Miss Meta Steiniger received No. 1, Mrs. Peabody No. 2 and Mrs. Tate No. 3. In the life painting classes, Eugene Speicher was awarded No. 1, Mildred Copeland No. 2, Charlotte Register Nos. 3 and 5 and Andrew Dasburg No. 4. Dimitri Romanoffski obtained No. 1 in the still life paintings. Mr. Winchell received No. 1 in the portrait class, Eugene Speicher No. 2, and Mr. Brothers No. 3. No. 1 in the illustration classes was carried off as usual by George Dannenburg and No. 2 by Thomas Hunt.

In the antique Louis Curran received No. 1, Allan Cochran No. 2, Edwin Cassidy No. 3, C. D. Hubbard No. 4, Russell Cheney No. 5 and E. B. Herrick No. 6. F. B. Voss was awarded No. 1 on antique heads and Mary Cahill No. 2. Anna Zucher received No. 1 on her etchings. E. B. Herrick got No. 1 in the life drawing classes, Alfred Raboch No. 2, A. H. Lanelli No. 3, Mary Jackson No. 4, Arthur Tandy No. 5, E. Fisk No. 6 and W. S. Taylor No. 7.

New York School of Art.

An important exhibition of the work of three artists, Walt Kuhn, M. Peterson and Ernest Fuhr, comprising some sixty canvases, opened in the gallery on March 11 and will continue until the end of the month. The opening reception on Wednesday afternoon was largely attended and among the patronesses of the exhibition present were Mrs. Edwin Markham, Mrs. Everett Shinn, Mrs. W. J. Glackens, Mrs. May Wilson Preston, Miss Anabel Lee and Mrs. Lester Ralph. The work shown as a whole is very harmonious in color, varied in subject and frank and spontaneous in treatment. Each artist shows strong individuality.

Mr. Kuhn, who was recently appointed instructor in the morning and afternoon classes in the school, and who is to be one of the principal instructors in the summer school, shows nine or ten canvases that are full of beauty and strength.

Another exhibition of sixteen young artists, all former pupils of Robert Henri, is being held until the end of the month at 45 West Forty-second Street.

George Bellows, Rockwell Kent, Julius Golz, Jr., Harry Daugherty, Lawrence T. Dresser, Edward Hopper, and Glenn O. Coleman make an extremely interesting showing. Friends at the school are enthusiastic about the exhibition.

Another pupil of the school has been very successful in the competition of the Mittineague Paper Company and has won the first prize, \$500, for the best water color in the competition. The winner is Miss Hilda Belcher, who was a student of Mr. Henri's for the last three years. The European classes in Spain and Italy for the coming summer promise to be unusually successful. Already some forty have applied for membership.

The school will show some three hundred drawings, paintings, compositions and designs, work of the various departments of the school, in the fourth international exhibition for art teachers, to be held in London this coming August. The school is one of twelve

of the most notable art schools in America invited to show the progressive side of art education. A very successful costume dance which was largely attended was held on Thursday evening last.

Pratt Institute Art School.

On March 6, the first-year design students of the Pratt Institute entertained the second-year class and the first and second-year architectural students.

Word has been received of the appointment of Mr. Harry Michie to the position of director of instruction in the new School of Arts and Crafts recently inaugurated by the George Washington University, Washington, D. C. Mr. Michie is a graduate of the design class of Pratt Institute and supplemented his work there by a course in metal work in some of the famous workshops of London.

Miss A. M. Cooper, a former student of the general art class, who has made a distinguished success in the best class of costume illustration, is now in a responsible position with The Delineator.

Miss Mildred A. Raynes, normal, 1907, has a position as teacher of manual training in the public schools of Worcester, Mass.

Members of the normal art class of 1904, who are in or near New York, met for luncheon at the Pratt Art Club on March 7. There were present the Misses Herrington, Ferrie, Roberts, Allington, Arms, Mielt, Adams, White, Ketchum, Carpenter and Murphy. Messages were read from the Misses Fay, Jackson, Berry, Nelbert, Murphy and Lowd. Those who came were enthusiastic in their appreciation and wanted to repeat the occasion annually; so a vote was taken to do this.

New York School of Applied Design.

The spring term of the New York School of Applied Design for Women began March 9. It has been decided to hold the spring exhibition May 18, 19 and 20 in the present quarters.

A meeting of the library committee of the school will be held March 18 and a meeting of the association of graduates and students on March 21.

Mrs. Arthur M. Waitt has given art magazines to the library. Mrs. Janvier Le Duc has given a \$50 annual scholarship.

CHICAGO.

Memories of other exhibitions of the year must fade into insignificance in the presence of the loan collections of Japanese prints which grace the galleries of the Art Institute, says Miss McCauley in the Evening Post.

The walls of the six lofty galleries of the south wing of the institute have been covered with a soft gray butcher's paper which gives out rosy reflections in contrast to the color harmonies of the pictures. These have been arranged with artistic regard for tonal values, and, framed in natural wood, gray toned, are hung against a becoming background by long, white vertical cords.

Filling the middle floors of the larger galleries are designs of screens completed by square pillars constructed of the wood and grayish paper and containing more prints. And as a final touch to complete the most artistic work of installation that has ever been exhibited in this, and in perhaps in any city of the country or the world, are pots of blooming pink and white azaleas, topping every pillar and diffusing their ethereal fragrance.

Entering the galleries from the corridor, the imagination is held spell-bound by the loveliness, the serenity of the surroundings. It is a new world

of fine color and gentle feeling which we well know that the craftsman printers of Ukiyo-e and the art lovers of all ages in old Japan never dreamed of, nor could their prescience of the future see the dignifying of the block print to a degree shown in this setting evolved by Mr. Frank Lloyd Wright and his associates.

Face to face with 652 prints, the viewer must frankly confess that he has never really seen the Ukiyo-e at their best until this eventful occasion. It is a selection from carefully selected treasures collected here and there through many years by Clarence Buckingham, J. Clarence Webster, Frank Lloyd Wright, Frederick W. Gookin and John H. Wrenn. An acquaintance with the average commercial print offers no suggestion of the daintiness, the high quality, and the attractions of the best art of Japanese print making such as are shown amid these favorable surroundings.

About a dozen portraits by August Benziger are in the Auditorium Annex Galleries. The artist painted two portraits of the late President McKinley, two of President Roosevelt and one of President Forrer of Switzerland.

PHILADELPHIA.

The Pennsylvania Academy opened three special exhibitions last week to occupy the galleries for part of the time during the interval before the opening of the Architectural Show.

The first is an exhibition of the collected works of the late John Lambert, which are hung in gallery G and the north corridor, and consists chiefly of portraits. The showing includes the well known portraits of Albert Chevalier and Miss B. and the Tragic Actor, which formed the center of the honor wall during the progress of the 103d annual exhibition at the Academy. This exhibition closed Mar. 7. The exhibition recently shown in New York of "The Eight" is hung in galleries B and H, and will continue until March 21. At the same time an exhibition of works by Birge Harrison is hung in gallery A and the south corridor.

Edmund C. Tarbell, of Boston, has been awarded the gold medal of honor by the Pennsylvania Academy. The artist had in the recent Academy display the portrait of Mrs. A., reproduced in this issue.

WATERTOWN (N. Y.)

The third annual exhibition under the direction of Charles Frederick Naegle opened in Watertown, N. Y., on March 15, and will continue until April 10. Among the men represented are Will S. Robinson, Glen Newell, William Ritschell, Colin Campbell Cooper, Cullen C. Yates, Leonard Ochtman, Robertson R. Mygatt, William Howe, A. T. Van Laer, Ballard Williams and William Lathrop. Mr. Naegle's novel and practical scheme for founding art galleries throughout the United States is receiving wide support from artists and art lovers, and the plan is not only established firmly in Watertown, but is now being promoted in Philadelphia, Chicago and other cities.

The idea of charging each city only a small amount for expenses, etc., with the understanding that they will buy a picture with the amount collected in receipts, over and above expenses, appeals strongly to the people, and especially to school children, each one of whose names is registered for the chosen picture and who show keen interest in art education and in being able to help to form an art foundation in their home cities.

CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, PITTSBURGH, PA.

International Exhibition of Paintings and Sculpture.

Works (not for competition) received on or after April 9.

Opening of Exhibition, April 30.

Closing of Exhibition, June 30.

ROYAL ACADEMY OF LONDON, LONDON, ENGLAND.

Water colors, miniatures, engravings, etc., received March 27.

Oil paintings will be received March 28, 30.

Sculpture will be received March 31.

NATIONAL SCULPTURE SOCIETY, 215 West Fifty-seventh St., N. Y.

Exhibition of Sculpture in Baltimore, Md.

Works received, Baltimore, March 24 and 25.

Opening of Exhibition, April 25.

Closing of Exhibition, April 4.

BALTIMORE WATER COLOR CLUB, BALTIMORE, MD.

Works received March 30.

Opening of Exhibition, April 6.

Closing of Exhibition, April 26.

AMERICAN WATER COLOR SOCIETY, 215 W. Fifty-seventh St., N. Y.

Works to be delivered April 17 and 18.

Opening of Exhibition, April 30.

Closing of Exhibition, May 24.

ROYAL CANADIAN ACADEMY, Toronto, Canada.

Entries by April 10.

Works received April 17.

Opening of Exhibition, April 24.

AMONG THE ARTISTS.

J. Scott Hartley is modelling a bust of Otis Skinner in his role in "The Honor of the Family."

Richard Brooks has finished a small model of the statue of William H. Seward, which is to be erected at Seattle, Wash.

Ernest Wise Keyser, gave a private view on Sunday last in his studio, 249 West 74th street of a bust of Oscar Hammerstein which he has just completed. The bust is to be sent to Baltimore to be shown in the exhibition of sculpture soon to be held in that city. It is then to be brought back to New York and will probably be placed in the Manhattan Opera House.

Kenyon Cox has completed his statue of Greek science. It represents a female figure measuring a sphere. It will be heroic in size, will be cut in Indiana limestone, and will be one of the figures on the entablature of the Brooklyn Institute of Arts and Sciences.

The many friends of George W. Maynard, who is so well known in the art world, are congratulating him on his recent marriage to Miss Bonnell, of Brooklyn.

At a reception on March 6 in his Sixty-seventh Street studio Francis Day exhibited a recent picture which he calls "The Light of Love." It represents a sleeping babe whose mother sits by the cradle tenderly watching the infant. The reception which was the last of this season was largely attended. Miss Beatty sang. Among the artists present were Mr. and Mrs. Merritt Post, Mrs. Hildebrandt, Mrs. C. F. Naegele, Miss Pitkin and Miss Josephine Pitkin. Miss Edith Ivans poured tea.

W. Merritt Post is busy painting water colors for the water color exhibition. He recently sold an important oil in Springfield, Mass.

Childe Hassam has sold his rights in the Sixty-seventh Street studio building and will move to the new studio building on West Fifty-ninth Street when it is completed.

Henry W. Ranger and Mrs. Ranger are in Jamaica. They will return to New York in April.

Wilhelm Funk gave a reception March 6 at his studio, at No. 119 West Forty-second street for Adeline Genée. Among those present were Sir Caspar Purdon Clarke, Lady Clarke, Mr. and Mrs. Richard Watson Gilder, Mr. and Mrs. Frank Gould, Mr. J. Hampden Robb, Mrs. Dunlap Hopkins, Mr. and Mrs. J. Marsden Perry, Mr. and Mrs. Ernest Thompson Seton, Mr. and Mrs. Paul Farnham, Mr. and Mrs. Ben Ali Haggin, Mrs. George Holt, Miss Caddey, Mr. and Mrs. Roland Hinton Perry, Dr. and Mrs. Holbrook Curtis and Mrs. Durant Cheever. The artist's recently completed full length standing portrait of Miss Nora Harris, a stunning canvas, and perhaps the best Mr. Funk has yet painted, was shown and greatly admired.

Piero Tozzi gave a reception last Wednesday at his studio, No. 111 East Fifty-sixth Street, for the Italian Ambassador. The artist recently completed a full-length portrait of the Italian Ambassador and Mme. Des Planches.

Robert Reid's picture, "The White Parasol" has been bought out of his present exhibition at the Gibson Galleries, 142 East Thirty-third Street, by Mr. William T. Evans and will be hung with the rest of Mr. Evans's donation, in the Corcoran Gallery in Washington, temporarily.

Mr. Evans purchased for his private collection at Montclair Mr. Reid's "The Green Door."

It will interest the friends of Allen B. Talcott to know that he is the proud father of a son, now a week old. Mr. Talcott, who has painted a number of interesting pictures in his Sixty-seventh Street studio during the winter, will go to Lyme, Conn., in April to make a few studies and to prepare his summer home for his family.

OBITUARY.

George Chickering Munzig, the well-known portrait painter of Boston and New York, died March 5 from pneumonia at Roosevelt Hospital, to which institution he was removed from his home, No. 627 Madison avenue, several days before. Mr. Munzig was born in Boston, in 1859, the son of Carl Ernest and Anna Marie (Kuhn) Munzig. He was educated in the Brimmer School at Boston, and in Paris. In 1872 he went back to Boston, where, up to a few years ago, when he came to this city, he was engaged as a portrait painter.

He painted the portraits of Alfred Gwynne Vanderbilt and many other members of the Vanderbilt family; Mme. Melba, Mme. Teresa Tietjens, Mme. Teresa Carreno, Mrs. Agnes Booth, Mrs. James Brown Potter, Mrs. Stuyvesant Fish and ex-Governor Boutwell of Massachusetts. Mr. Munzig was a member of The Strollers, Lambs and Fencers' clubs, and the Tavern and St. Botolph, of Boston. He never married. The funeral was held at St. Leo's Chapel March 6. The interment was in Boston.

Frederick Warren Freer, died in Chicago, March 7 from heart disease.

He was born in Chicago June 16, 1849. After a public school education he studied several years at the Royal Academy in Munich. From 1880 to 1890 he lived in New York. He was an associate member of the National Academy, a member of the American Water Color Society and of the New York Etchers' Club. He received a medal at the Columbian Exposition, a bronze medal at the Pan-American, a silver medal at the Charleston and a bronze medal at the St. Louis Exposition. His chief works are "A Lady in Black," "Consolation," "The Old Letter," "In Ambush" and "Sympathy." He was an instructor in the Chicago Art Institute.

HOSMER'S DEATH DEPLORED.

A special cable to the Herald from Paris says Lilian Whiting writes to the Herald from Rome on behalf of the literary and artistic colony to deplore the death of Harriet Hosmer, who for many years was a member of the notable American circle, of which only Elihu Vedder and Franklin Simmons remain.

This letter has drawn a pungent note from Mr. W. E. Mantius, of Paris, who says that no matter how strong Lilian Whiting's affection for Harriet Hosmer may be, the misspelling of Vedder and other names shows that names are not Lilian's forte. He pleads with the writer for facts not sentiments.



PORTRAIT OF MRS. A.

By E. C. Tarbell

In recent Pennsylvania Academy Annual Exhibition.

Artist awarded Medal of Honor.

Frank Vincent Du Mond is painting decorations for a residence in Lake Forest, Ill. The paintings which are intended for two ends of a great hall-way represent the two extreme ends of Italy, in the Mediaeval period. They will be completed sometime in the late spring, at which time Mr. Du Mond will go to Lake Forest to place them. He is also engaged in painting a large gothic decoration for a public building in New York.

Louise L. Heustis is painting a portrait of Miss Legon of Mobile, Ala., and also one of her sister, Miss Heustis.

The portrait of King Edward painted by Mrs. Leslie Cotton, is soon to be exhibited in the Knoedler galleries. It was brought here last week and has been seen by a few friends of the artist. The King posed for it in the studio of Mrs. Cotton in her house in Tite street, Chelsea, for many years the home of James McNeill Whistler. The King sits in an easy attitude in a large chair, wearing a blue suit with double-breasted coat. His necktie is a deep red, and on the lapel near it is a carnation. Mrs. Cotton also brought with her a sketch of Miss Violet Vivian as a maid of honor, which will also be shown.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agents in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrege Pres, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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PARIS.	
American Art Students' Club	4 Rue de Chevreuse
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American Express Co.	11 rue Scribe
Cercle Militaire	49 Avenue de l'Opera
Crédit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	2 Place de l'Opera
American Art Association	Notre Dame des Champs
Munroe & Co.	7 Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel

READ THE ART NEWS.

We cannot refrain from calling the attention of our readers to the fact that we not only first announced the acquisition by Mr. Benjamin Altman of the masterpiece by Franz Hals, "The Jovial Company," but are also enabled through our facilities abroad to reveal exclusively to-day where Mr. Altman secured and from whom, this remarkable work—so great an addition to the art treasures of America. Read the ART NEWS for early and exclusive art information.

THE TIDE HAS TURNED.

The result of the sale of the Dickens porcelains in London last week, which brought some \$400,000 to its owner, markedly encouraged the art world of Europe, and proved that the depression which has existed in the art business in both Paris and London and in a lesser degree in Germany and Holland, as a reflex of the depression here, for some two months past, was about at an end. Sales will now be arranged both in London and Paris, which had been abandoned, and the full tide of prosperity seems likely to soon flow in again at Christie's and the Hotel Drouot.

There has been and continues to be a marked improvement in the art world of America of late, and while business is not yet what might be called good, it has certainly and surely improved of late, and continues to improve every day. It can be now safely said that the tide has turned.

THE BOSTON BARBIZON SHOW.

The long and eagerly expected exhibition of pictures by the French masters of 1830 arranged by the Copley Society of Boston, opened to the public in Copley Hall, Boston, on Tuesday last, where it will remain through the month.

The pictures shown, and which number some 154, are said to be insured for \$1,000,000, so that some idea may be gained from these figures of their estimated value.

While the display is, of course, important and fine in effect, and has been arranged with the characteristic taste and skill of the Copley Society, it is in some ways a disappointment, especially to the New York art lover. It had been supposed that some unusual examples of the Barbizon men, not publicly shown before, would be exposed, but with few exceptions most of the pictures either come from well-known private or dealers' collections in New York or elsewhere, or have been seen often before in private or public displays in Boston itself.

There are some interesting earlier examples from some old Boston collections, which suffer in comparison with later works from New York, and a remarkable set of drawings and pastels by Millet, some of the famous Goose Girl series, which are worth the trip to Boston alone to see.

None of the Quincey Shaw Millets are shown, which will be a disappointment also to New Yorkers. It is understood that their loan could not be arranged.

From New York among other canvases, come Senator Clark's "Mare aux Grenouilles," the Delacroix panels from Cottier & Co., of New York; the fifteen fine early examples of Corot from Durand-Ruel & Co., of New York, and shown by them here a fortnight ago; the Cottier Corot "Dante and Virgil," and the Brandus Diaz "Le Muette Sous le Bois," from Philadelphia comes Mr. John G. Johnson's fine Corot "Nymph of the Woods," and from Frank G. Logan of Chicago come Troyon's "Vaches au Paturage," and Rousseau's "Clearing — Forest of Fontainebleau." The most striking of the Boston contributions is Mr. Richard Saltonstall's well-known large Millet, the "Sheep Shearer." Diaz's "Approaching Storm" comes from Mr. F. Lothrop Ames, and Mr. Robert Evans loans Millet's "Seated Spinner."

The exhibition is especially rich in Corots. In fact, there are so many that if it were not heresy it might be said they grow monotonous. There are a few examples of Fromentin, and an early superb Dupré "Cattle in Pool," loaned by Mrs. Garland, a small figure work by Millet, superb in quality, and a wonderful little pastoral, also by Millet, both loaned by Mr. J. A. L. Blake, and some early Michels. There are no examples of Jacque and few Dupres.

Without the slightest desire to be unjust or reflective on the long famed "Boston Barbizons," and with all due deference to the generally accepted idea that New York is simply a commercial city, it would appear that the Metropolis could arrange a more effective array of works by the "Men of 30" than Boston has produced this year in Copley Hall.

ANNUAL ACADEMY EXHIBITION.

With its annual reception and varnishing yesterday, the Academy of Design opened its 83rd annual exhibition at the Fine Arts Galleries, No. 215 West 57th street, where the pictures may be seen every week day and evening and Sunday afternoons through April 18.

There have been both anticipation and curiosity felt and expressed to and in an unusual degree in this year's Academy, due to the knowledge of some changes in method and management of the display, and especially of the engagement of the services of Mr. Harrison B. Morris, for many years the organizer of the Pennsylvania Academy displays as chairman of the ways and means committee.

A Superior Display.

It is gratifying to be able to record that visitors to the exhibition will find both curiosity and anticipation more than satisfied, for the display has more of life and promise than any of its long list of predecessors. It is broad in scope, the younger and newer movements, such as those shown in the work of "The Eight" are represented and well hung, and there is a refreshing absence of old stock canvases from old unprogressive painters.

The presence of no less than four examples of Sargent, two of Shannon, two of Winslow Homer, and a judicious selection of notable canvases from the recent Pennsylvania Academy display, from the permanent collections of the St. Louis and other museums, and from recent exhibitions of worth in dealers galleries, all mark the display this year, and evidence its broader scope and importance.

By the abrogation of or departure from the rule that forbade the hanging at any Academy exhibition of any pictures before exhibited in the city or country, the veteran organization has taken a long step in advance, and approaches the idea of an American Salon—a long desired end.

Galleries Will Surprise.

Surprise will be felt and expressed by all art lovers, and especially by those who have followed recurring Academy exhibitions for many years, when the galleries are first visited. Never have they presented at an Academy show such an interesting assortment of pictures and such an array of color and tone. The very contrasts of schools and methods make the display all the more attractive and instructive. The smooth and finished work of older painters can be seen sometimes near that of the younger impressionists, but both so hung as to harmonize and attract.

Features of Display.

It is manifestly impossible in this first hasty review to do much more than generalize, and point out the salient features of the display and those which most appeal.

The pictures hung number 345, and there are 44 pieces of sculpture, the last including five bas reliefs and the model of his head of Gen. Sherman by St. Gaudens.

The four examples of Sargent are the half length portrait of little Miss Cram, painted in 1900, the half length of Mr. Henry A. Cram of 1893, the full length standing portrait of Assistant Director Edward Robinson of the Metropolitan Museum, and the half length of Miss Haven. All these are well known to New York art lovers, but it is a pleasure to see them in the galleries. The portrait of little Miss Haven is perhaps the most characteristic

of the painters later work. The also well-known portraits of Mrs. Samuel Untermyer and of her daughter, now Mrs. Myers, by J. J. Shannon, which hang with the two Sargent portraits in the Vanderbilt gallery, are also welcome, even if not entirely satisfactory examples of Shannon's brush.

Some Notable Portraits.

Other portraits, which call for mention are Wilhelm Funk's three quarter length of Mrs. Dandridge Spottswood, that virile dashing presentment of a beautiful woman which received so much deserved praise when shown at Knoedler's in January, Leslie P. Thompson's "Girl in Brown," a full length standing presentment, very simple, strongly drawn and charming in color and expression, Irving R. Wiles' bust portrait of Paul Cornoyer, a strong work, Thomas P. Anshutz's "Green Gown" seen in Philadelphia, but always welcome, Charles Hopkinson's "Mrs. Storrow," Victor D. Hecht's three-quarter length of "Miss D." E. Wyly Grier's presentment of Chief Justice Falconbridge, a fine dignified canvas, the dead John Lambert's full length of Miss Wharton of Philadelphia, a splendid work, sober and subdued in color and full of force, William Thorne's decorative, charming fancy portrait "Dolly" reproduced on the first page of this issue, John Sloan's broadly painted "Portrait of Man," Robert David Gauley's oval bust of Charles Battell Loomis, a splendid likeness, and a forceful work; Henry B. Snell's three-quarter length seated portrait of "Miss H.," a new departure for this able marine and landscape painter; William M. Chase's three-quarter length standing presentment of Mr. W. J. Curtis; Lydia F. Emmet's broadly strongly painted three-quarter length of "Mrs. Allen," and William T. Smedley's half-length seated of "Captain Elliott."

There are also superior portraits by A. L. Kroll, H. Siddons Mowbray, Cecilia Beaux, who makes her bow to New York audience for the first time in many a year; E. C. Tarbell, who sends his fine presentment of President Selye of Smith College, seen in Philadelphia; D. Anthony Tauszky, and again Robert David Gauley with a remarkably good three-quarter length of a woman, entitled "Tanagra?"

Some Figure Work.

To the fore in figure works and fancy portraits are John W. Alexander with his well-known "Study in Black and Green," Douglas Volk with a charming work "Ave Maria," Alden Weir with the "Ballet Girl," Robert Henri, Edith Mitchell Prellwitz, Ernest Peixotto, Lilian Genth, C. W. Hawthorne, Maria Oakey Dewing, Hugo Ballin, Caroline Stehlin, Henry S. Hubbell, Harry W. Watrous, Frank Fowler, and C. Y. Turner.

The landscape painters are well represented this year, and in particular Edward Gay, Ernest Lawson, Rockwell Kent, Bruce Crane, Cullen Yates, Bolton Coit Brown, Childe Hassam, E. W. Redfield, Elmer Schofield, Charles Rosen, Gustave Wiegand, D. W. Tryon, Horatio Walker, Arthur Parton, Walter L. Palmer, George H. Smillie, A. T. Van Laer, Francis L. Lathrop, Edward F. Rook, E. Irving Couse, and Jonas Lie.

"The Eight" on Hand.

The panel of pictures by "The Eight," and those who paint in sympathy with the members of the intrepid band, is most interesting, and of course strong. But mention of the work of these men, as well as of the marine painters and others, must be deferred. Suffice it to say that the display is good and full of promise and encouragement to the believers in and lovers of American art.

JAMES B. TOWNSEND.

LONDON LETTER.

London, March 4, 1908.

The death has occurred of our oldest water color artist, William Callow, who was born so long ago as 1812, and secured a gold medal at the Paris Salon of 1835. He was professor of water color painting to Louis Philippe's family for seven years and in 1838 was elected Associate of the Royal Water-color Society. The admirable qualities of his technique were recently dwelt on in these columns on the occasion of the retrospective exhibition of his drawings held last autumn at the Leicester Galleries.

The 26th annual exhibition of the Royal Society of Painter-Etchers and Engravers shows an advance on recent shows, although owing to the secession of many distinguished artists and the non-election of others, the society cannot claim to represent adequately the best original etching in this country. Five new associates have been elected, Miss Anna Airy, Messrs. Martin Hardin, Gustave Lehaute, E. Marsden Wilson, and Herman A. Webster of Chicago. All five send interesting exhibits, especially the first and last. Miss Airy is one of our most remarkable young women artists, combining in her work great breadth with precise attention to detail and presenting these in highly decorative designs. Herman Webster shows several careful and delicate etchings of street scenes, and good work is also shown by Alfred East, W. L. Wylie, Col. Goff, Charles J. Watson, Sir Charles Helreyd, Wm. Monk, Robert Spence, Edward M. Synge, Joseph Knight, Frank Short and Eugene Bajot.

This last etcher, a well-known contributor to the Pall Mall exhibitions, is showing an extensive collection of his etched work under the title of "Paris Today" at Messrs. James Connell & Sons' gallery in Old Bond street. The exhibition has proved remarkably successful, both artistically and financially. The entire edition of many prints having been sold out, and since the destroyed plates are on view at Messrs Connell's the impressions are likely speedily to rise in value above their present very moderate prices. "Order and Clarity," says the Athenaeum, "are the essentials of M. Bojet's art, and it is peculiarly fitted to give the sparkle and crisp brilliance of Paris."

Another etching exhibition of importance opened last week at Mr. R. Gutekunst's gallery, 16 King street, St. James's, where admirable impressions of some of the finest woodcuts, engravings and etchings by Durer, Rembrandt and other old masters are on view. Collectors of fine prints should write to Mr. Gutekunst for his catalogue of this fascinating exhibition and may rely on having any orders they give satisfactorily executed, for it is a well-known fact that Mr. Gutekunst makes a point of securing not only proofs of rare plates but of being especially careful to obtain nothing but good impressions.

H. Bellingham-Smith, a distinguished member of the New English Art Club, is showing a charming collection of his watercolors at the Fine Art Society. Excellent as a craftsman, and adhering to our best old traditions in his delicate drawing and pure, transparent color, Mr. Bellingham-Smith has the true artist's passion for the beautiful and interprets our grand old castles and countrysides in compositions nobly composed and of great emotional power.

The Fitzwilliam Museum at Cambridge, which contains some noble examples of Hals, Rembrandt, Veronese,

Rubens, Palma, etc., well worth the attention of transatlantic visitors, has recently been enriched by the presentation from Mrs. Harvey Brabazon Combe of a fine representative group of water colors by the late H. B. Brabazon, himself a Cambridge man who took his degree with honors at Trinity College more than half a century ago.

The sale-rooms have again had a dull week, the only transaction of any importance having been the sale of "La Nievre a Nevers" by H. Harpignies, which brought £651. Watercolors continue to bring fair prices, Turner's "Brunnen Lake of Lucern" making £420, Copley Fielding's "Storm on the Coast" £262, and De Wint's "Woody Landscape with cattle" £110. An oil landscape "Gathering Fuel" by J. Linnell Senr. fetched £210 and Bouguereau's "Italian Mother and Boy" £178.

A writer in the Burlington Magazine for March traces three pictures by Cuyp in the Brussels Museum, the Kann collection and the Rijks Museum, to the oil study now only on view at Messrs. Dowdeswell's galleries in New Bond street.

WASHINGTON.

Twenty-five paintings in oils by W. R. C. Wood, of Baltimore, are now on exhibition in a local gallery. Chiefly landscapes, they present a variety of themes and confine themselves to no special mode of rendering. Mr. Wood was born in Washington in 1875, but has studied in Baltimore under Mr. Whiteman, and is a member of the Baltimore Charcoal Club. His work shows artistic perception and intelligent handling of material. His canvases have pictorial interest, and in some instances nice feeling, but they lack continuity and concentration of force.

An unusual number of fine landscapes are included in the seventeenth annual exhibition of the Society of Washington Artists, now in the hemicycle of the Corcoran Gallery.

When, in November, Mr. Max Weyl held an exhibition of his paintings in this same hall many persons were surprised at the merit of the showing, and now when it is demonstrated that Washington has not one but several landscape painters of distinction there will again be occasion for surprise.

The eighty-nine pictures which make up the exhibition are chiefly the work of Washington artists, but they need neither leniency nor excuse. If local pride leads visitors to the Hemicycle Hall something more potent will hold them there. While there are no great names to lure and few daring deeds to attract attention, there is a vast amount of good work shown this year, and many pleasing pictures. No prizes were offered, but each exhibitor has sent his best, and the exhibition as a whole maintains a high standard.

The place of honor half way round the semi-circular wall has been given, through courtesy as well as justice to a group of eight little paintings by William B. Closson, a Boston artist who has been spending the winter at Kendall Green, his wife's former home.

Other painters represented are Richard N. Brooke, James Henry Moser, Spencer Baird Nichols, Lucian W. Powell, Max Weyl, E. C. Messer, E. H. Miller, W. T. Davis, E. Clair Jones, Carl Weiller, Carl Smith, Miss Solomons, Miss Constance White, Miss B. E. Perrie, Miss Lesley Jackson, Miss Ellen Hale, Miss Suzanne Gutherz, Miss Netta Craig, and Mrs. E. J. Smith.

Among out-of-town contributors are Walter Nettleton, S. E. Whiteman, Montague Griswold, Parker Mann and Arthur W. Sparks. The exhibition will remain open until March 25.

PARIS LETTER.

Paris, March 4, 1908.

The President of the French Republic and Mme. Fallieres have inaugurated the yearly exhibition of pictures, sculptures and jewelry organized by the Automobile Club of France in its handsome mansion at the Place de la Concorde. The catalogue includes 170 numbers, mostly paintings. Among the exhibitors of note, are M. Cormon, with a charming portrait of a young woman; M. Comerre, whose composition "Pink Stockings" is exceedingly graceful and attractive, and who has studied closely and still follows the fashion of the eighteenth century as is evidenced by Fragonard's influence in all his compositions; M. Alfred Roll, in a remarkable landscape "Summer Day" and Mr. Frank Lamy, who sends a few impressions of Italy. His "Sunset on the Laguna" is especially fine.

In the section of sculptures, must be mentioned a good bust of Mr. Fr. de Cures, by M. Hannaux and two striking polychrome compositions by Lemaire "Harmony" and "Juno," both in jade, agate and quartz alternated and harmonized in a wonderful way.

The American Women's Association of Paris, whose president is Miss C. Carter Critcher, has just opened its fourteenth yearly exhibition. Some 50 women artists have contributed interesting works. A piece of sculpture especially, a bust of the late Captain Benjamin, U. S. A., reflects great credit on its author, Miss F. Goodwin. This bust is intended for the monument which is to be erected on Long Island, N. Y.

At Shirley's Gallery, Charles Louis Geoffroy is holding an exhibition of some water colors and drawings brought from his many journeys to the most picturesque spots in France and England. The majority of the pieces are treated with skill, although the scheme of color is not always happy.

Some interesting pictures and art works were disposed of last week, for little money. A fine Ziem, "The Red Tower" has fetched only \$450 and a remarkable Ingres "The Harem" was knocked down for \$1,200. A good seascape by Antoine Vollon sold for \$270, and a "Twilight" by R. Henard for \$300.

The sale of a really remarkable collection of books relating to architecture and ornamentation has had somewhat better results. A set of one hundred prints by Herginer, after Boucher and Oudry were secured for \$1,000, by Mr. Besombe. A book entitled "Sundry Works," by Lalande was bought by Mr. Rapilly for \$680 and a "French Architecture" by Maritte, eagerly disputed for by several amateurs was sold for \$940 to Mr. Morgan.

The dispersal of the collections of the late Mr. Lemaire, formerly Ambassador of France to Peking, which is to take place this week, will attract a crowd, although, except for some vases and tapestries, it includes nothing especially remarkable.

COMING ART AUCTIONS.

An auction sale of antique Chinese and Japanese art objects collected by the well-known firm of Yamanaka and Company of New York, Japan and China, will take place at the American Art Galleries, No. 6 West Twenty-third Street, March 19, 20 and 21, at 2.30 P. M. each day.

The collection comprises over six hundred catalogue numbers, and includes exceptional and important single color (among which are fine specimens

of "Peachbloom"), blue and white, and decorated antique Chinese porcelains, rare and beautiful Sung, Hsuan-te and Ming bronzes, Cloisonne enamels of the Ming, K'ang-hsi and Ch'ien-lung dynasties; important objects in carved jades, rock crystal and amber; a collection of unusually fine snuff bottles, old Korean and Japanese pottery, antique carvings and miscellaneous objects of artistic merit; also one hundred remarkable antique Chinese rugs from old temples and palaces and a large bronze eagle of fine workmanship.

The collection will be on free view beginning to-day and continuing until the date of sale.

TOWNSEND-WHEELER SALE.

At the Fifth Avenue Art Galleries, the sale of the Henry Dwight Wheeler and the Horace Townsend collections, March 4 and 5, realized \$8,433.50, and the sale of paintings March 5 brought the total up to more than \$10,000. "A Good Draught," by E. Charlemont, brought the highest price March 4. It went to J. Anderson for \$1,325. H. C. Delpy's "Sunset" went for \$175, and F. Chaigneau's "Sheep at Pasture" for \$175. An engraving "St. Hubert," by Albert Durer, sold for \$16.

Morton W. Smith paid the top price, \$225, March 5, for a stipple engraving entitled "Girl Gathering Mushrooms. Included in the sale of March 6 was the piano upon which Clara Schumann once played, and two Portuguese chairs of an old date.

Van Marcke's "Shepherd and Flock" brought \$510, the highest price at the picture sale. "Caught Napping," by A. Tamberini, was the next highest. It brought \$300, and A. L. Mielich's "Street Scene" in Munich sold for \$250. Otto Gebler's "In the Sheepfold" brought \$200.

The closing sale March 7 brought a total of \$5,889.75, and the antique jewelry and other objects \$8,191, making a total for the three days' sale of \$25,149.75.

The highest price paid March 7 was \$2,000, for a pearl and diamond dog collar. P. S. Chadwick obtained for \$730 a five-piece Henry IV. tapestry suite, and a 16th century Brussels tapestry panel was sold to A. H. Seligman for \$400.

DICKINS' PORCELAIN SALE.

A special cable to the New York Herald from London says:

The Dickins porcelain sale was continued at Christie's March 5 when 110 lots realized £16,678 (\$83,390), making a total for two days of £36,518 (\$182,590). The room was filled with English and Continental dealers, Germans being particularly conspicuous.

After an exciting struggle Mr. Hodgkins secured for £1,207 (\$6,035) an exquisitely dainty Dresden pair of children's busts, with caps encrusted with bunches of flowers. Messrs. Lewis & Simmons bought for £1,102 (\$5,510) a beautiful Dresden group.

A pair of simply decorated, tasteful, apple green Sevres vases, surmounted by carnation knobs, 1757, was bought by the Goldschmidts of Frankfurt, for £1,134 (\$5,670). A handsome Sevres vase cover, with compressed center and nearly cylindrical neck, richly gilt and painted, with classical heads on a camaieu in grisaille, on a chocolate ground, realized £1,260 (\$6,300), being purchased by Mr. Hodgkins. The same dealer also had the distinction of paying the highest price of the day, £1,470 (\$7,360), for a pair of Sevres vases, with paintings of Cupids on clouds, on a gros bleu ground.

The sale was concluded March 7 with the disposal of the drawings and pictures of Mr. R. E. Tatham and the late Mr. C. J. Dickins, ninety-one lots in all, which produced the total of £28,552 (\$142,760), of which about £25,000 (\$125,000) was paid for forty-eight pictures from the Tatham collection. The principal prices and purchasers were: "Love Among the Ruins," by Sir E. Burne-Jones, £1,653 (\$8,265), Agnew; "On the Scheldt," by A. Mauve, 850 guineas (about \$4,462), Lefevre; "The Gander," by W. Mason, £1,995 (\$9,975), Agnew; "Windsor Castle," by J. M. W. Turner, 1,700 guineas (about \$8,925), Agnew; "Carnarvon Castle," by the same artist, 970 guineas (about \$5,092), Agnew; "Constance," by the same artist, 2,200 guineas (about \$11,550), Agnew; "Zuriah," by the same master, 680 guineas (\$3,570), Wallis; "The Harbor of Refuge," by F. Walker, 2,580 guineas (\$13,545), Chas. Davis; "The Violet Field," by the same hand, 1,600 guineas (\$8,400), Charles Davis; "Sir John Millais' Orphans," £1,617 (\$8,085), Agnew, and "The Old Gate," by F. Walker, 1,500 guineas (\$7,875), Agnew, this being the concluding lot of the sale.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Etchings and lithographs by modern German artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Clausen Galleries**—Pictures by Malcolm Fraser to March 28.
- Cottier Galleries, 3 East Fortieth St.**—Pictures owned by the late James S. Inglis to March 31.
- Ehrich Galleries, 465 Fifth Avenue.**—Portraits by early masters of the English, French, German and Italian schools.
- Engineers Club, 32 West Fortieth St.**—Fay Galleries—Contemporary American Art to March 30.
- George Glaenger Galleries**—Paintings by John F. Carlsen and Geo. H. Macrum to March 21.
- Katz Gallery**—Recent works by Cullen Yates, Will S. Robinson and William Ritschel to April 6.
- Knoedler Galleries, 355 Fifth Avenue.**—Special exhibition of Whistler etchings to March 28. Portraits by Percy Wild, March 16—26. Miniatures by Mme. de Mirmont.
- Lenox Library**—Modern Dutch etchings and lithographs from S. P. Avery collection. Also prints by Ozias Dodge.
- Macbeth Galleries, 450 Fifth Avenue.**—Paintings by deceased American artists from Gilbert Stuart to Whistler, Inness, Wyant and Minor.
- Metropolitan Museum**—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum**—Special exhibition of the late Augustus Saint Gaudens' works.
- Montross Galleries, 372 Fifth Avenue.**—The annual exhibition of "The Ten."
- National Academy of Design**—Annual Spring exhibition at the Fine Arts Galleries, 215 West Fifty-seventh Street. Open daily from 9 A. M. to 6 P. M., and 8-10 P. M. Sundays 1-5 P. M. Admission 50 cents. Open to April 13.
- National Arts Club, 119 East Nineteenth Street**—Municipal Art Society seventh annual exhibition to March 27.
- New York School of Art, 2237 Broadway**—Paintings by Walt Kuhn, M. Peterson and Ernest Fuhr to March 31.
- Noe Galleries, 477 Fifth Avenue.**—Pictures by Walter L. Palmer, through March 25.
- Oehme Galleries, 320 Fifth Avenue.**—Paintings by Raphael Lewisoehn.
- Powell Gallery**—Landscapes by Arthur T. Hill to March 28.
- Tooth Gallery, 299 Fifth Avenue.**—Special exhibition modern Dutch pictures.
- Yamanaka Galleries, 254 Fifth Avenue**—Paintings and prints by Ukiyoye, also selected examples from Matahei to Hiroshige (1630—1850), to March 14.

EXHIBITIONS NOW ON.

The Union League Club opened on Thursday an exhibition of pictures owned by members of the club. The display came too late for notice this week.

Inglis Collection at Cottier's

It was a timely and sympathetic idea of Mr. Fearon, the present manager of Cottier and Company, to assemble in their galleries, No. 3 East Fortieth Street, the forty pictures which the late lamented James S. Inglis, of that house, most loved and which he himself owned and lived with. The little collection is a most delightful memorial of the dead connoisseur, and shows the refinement and delicacy of his art taste. Mr. Inglis loved color quality and sentiment and charm. He shunned "noisy" painting, and these works now assembled emphasize his discernment. The landscapes by Daubigny, Michel, Monticelli, Diaz and the American Alden Weir, are each and every one superior, not only as examples of their painters, but in their own quality. The two examples of Roybet are so quiet, so sober and yet have all that painter's richness of color. The Isabey also, a gruesome subject, "The Morgue," is in its treatment refined to a degree.

The display should be seen by all who knew Mr. Inglis. They will find it full of memories.

Young Artists at Glaenzers.

At the galleries of Messrs. Georges A. Glaenger and Company, 33 East Twentieth Street, until March 21, some thirty-five paintings by two younger men of marked promise, John F. Carlsen and Geo. H. Macrum, are shown. They are not altogether men of promise, either—some of their work is better than that—it is achievement.

Mr. Macrum's best piece is "The Hudson in Winter," and below it is "Moonrise." Both canvases are beautiful pieces of color and demonstrate in their painter the possession of the gifts necessary to go far in years to come.

Mr. Carlsen's "Silent Fields" is perhaps the best of several that are good. Other excellent pieces of color are his "Three Witches"—a symphony in blue—and "The Deserted Road."

Paintings by Deceased Artists.

Mr. William Macbeth has placed on exhibition at his galleries, No. 450 Fifth Avenue, some 36 canvases, representing deceased American artists from J. S. Copley (1737—1815) to Robert C. Minor (1840—1904). The display is one of the most interesting and instructive of the season. It includes rarely good examples of Bliss Baker, Blackburn, Thomas Cole, Fitz, George Fuller, William Hunt, George Inness, S. A. Mount, Richard Pauli, Arthur Quartley, Theodore Robinson, Thomas Sully, John Trumbull, John H. Twachtman, Whistler, Wyant, and, as said above, Copley and Minor. Some of the examples, notably those of Inness, Wyant, Twachtman, Robinson, Pauli and Hunt are unusually fine. The Whistlers include "The Violinist," "The Widow" and a "Study in Rose and Brown," and the Copleys the fine full-length seated portrait of "Timothy Folger," the quaint "Miss Holmes," of Charleston, S. C., and the "William Holmes," also of Charleston. The head of Washington by Trumbull is exceptionally strong.

Recent Pictures by Malcolm Fraser.

At the new Clausen Galleries, No. 7 East Thirty-fifth Street, Malcolm Fraser has an exhibition of recent pictures, which will remain through March 28. The pictures comprise a series of twelve, which the artist calls "Comedie Spirituel et Humaine." They are allegorical compositions based on Biblical themes and phrases, and are somewhat weird in effect. "The Flesh" is represented by a strange creature grasping a

loaf of bread, "The Spirit" by a female nude rising from the mire and holding the double rainbow of "Hope." The titles of the remaining pictures will give an idea of their character. They are: "Cast Out of the Garden," "Mary and the Babe in Egypt," "For God So Loved the World," "It is Well with the World," "Of such is the Kingdom of Heaven," "The Birth of the Rainbow," "The Way of the Dead," "On the Shore of the Narrow Sea," "The Soul and its Lover" and "What Hast Thou Done for Me?"

The artist, who has been an illustrator, would seem to have made a close study of Doré and more especially of William Blake. He is certainly imaginative.

Recent Portraits by Fromkes.

Ten recent portraits by Maurice Fromkes have been on exhibition in the Knoedler Galleries, and will remain there through to-day. The artist, who is still a young man, is a painter of force and ability. He excels in the painting of children, on which his reputation has been until now chiefly based. In the present attractive display he shows, however, some presentments of adults which prove him more versatile than had been supposed. A half-length of Mrs. Julia A. H. Worthington is a faithful likeness, well drawn and attractive in color. The most virile work shown is a half-length of M. Maurice Renaud, the singer, clever in technique and admirable in expression. Effective also is the double portrait of Mr. L. Rossbach and daughter. Mr. Fromkes' work has the qualities of sincerity and conviction.

In the same gallery there is shown a case of miniatures by Mme. Reulos de Mirmont, of Paris. Mme. de Mirmont is no stranger to New York, where her charming and refined work is in many well known houses. She paints with a sure touch, produces a faithful likeness and has the charm of delicate and refined color. Perhaps the best of the miniatures shown are those of Mr. and Mrs. Walter Wood, and two heads of little girls. Mme. de Mirmont has a studio in the Bryant Park building, and is one of the best equipped of the miniature painters Europe has sent over the past few years.

Pictures at Salmagundi.

A large crowd attended the reception given at the Salmagundi Club on March 7, the opening of the "Special" exhibition, in which twenty American painters are represented, and which will close to-night. A wood interior by Roswell M. Shurtleff received much favorable comment. F. Luis Mora's "Lady Dorothy" is one of the best figure pieces. Albert L. Groll's "The Milky Way," is a step aside from his Arizona subjects and is exceedingly interesting.

Charles W. Hawthorne sends "A Boy With Grapes," an attractive companion to the "Lady Dorothy." F. K. M. Rehn is represented by an Italian landscape differing in treatment from his usual marines, although equally attractive. Robertson Mygatt displays an interesting landscape. Colin Campbell Cooper sends a scene in Brittany, and A. T. Van Laer a landscape. J. Francis Murphy is admirably represented, and Frederick J. Waugh's excellent marine is attracting wide attention for strength and virility.

On the whole this exhibition of twenty picked men, all of whom have sent excellent examples of their work, is one of the most notable events which has taken place in the club this winter.

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At the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, will be exhibited and sold the next fortnight the large and varied collection of fine rugs and textiles formed by Mr. Benjamin Benguiat. This sale will be the most important of the season of fine old Eastern and European weaves. The exhibition will open at the galleries to-day, and the sale will take place on the afternoons of Wednesday, Thursday, Friday and Saturday at 2.30 o'clock each day. James P. Silo will be the auctioneer.

The exhibition and sale of the Yamana collection of antique Japanese curios, Oriental porcelains and fine Chinese rugs, the last a novelty in New York, will fill the coming week at the American Art Galleries, No. 6 East Twenty-third Street. The exhibition of the remarkable collection, which will

interest all art lovers, will open this afternoon at the galleries, and the sale will take place there on Thursday, Friday afternoons at 2.30 o'clock.

An exhibition of paintings and drawings by contemporary American artists will be held to March 30, at the galleries, 43-45 West Forty-second Street, opposite Bryant Park.

The artists represented are George Bellows, Glenn O. Coleman, Lawrence Dresser, Julius Golz, Jr., Ed. R. Keefe, John Koopman, George McKay, Stuart H. Tyson, Guy Du Bois, Harry Dougherty, Arnold Friedman, Ed. Hopper, Rockwell Kent, Howard McLain, Carl Sprinchorn and G. LeRoy Williams.

Mr. Henry J. Duveen accompanied by his son and daughter-in-law, Mr. and Mrs. Geoffry Duveen sailed on the Mauretania last Saturday for London.

Mr. Duveen said to a reporter before sailing that many of the paintings of the Kann collection, which had been sold to American collectors, had already been distributed, and that negotiations with well-known persons of which he could not now speak were in progress for others. He will give much of his time this summer to the new Paris headquarters of the house, which will be a replica of the Petit Trianon.

One of the finest examples of Roybet, which might almost be called a modern Rembrandt, entitled "L'Astrolabe," is now on exhibition at the Scott and Fowles Galleries, No. 293 Fifth Avenue.

The condition of Mr. A. Adler, of Fishel, Adler and Schwartz, continues grave. He rallies a little now and then, only to relapse. It is feared he cannot long survive.

At the Kelekian Galleries, No. 275 Fifth Avenue, there is now a special display of fine XV. and XVI. century rugs—Ispahan, Polonaise and Hispano-Moresque.

At the Katz Galleries on March 16 an exhibition of recent works by Cullen C. Yates, Will S. Robertson and William Ritschell will open, to continue for three weeks.

ST. LOUIS.

Scott & Fowles of 295 Fifth Avenue, New York, have on exhibition at the Noonan-Kocian Galleries a collection of paintings by Josef Israels, Mauve, Jacob Maris, Weissenbruch, Corot, Diaz, Van Marcke, Monticelli, Bougereau, Clays, Alma Tadema, Homer Martin and others.

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